IFAR reports

Volume 7, Number 9
November 1986

incorporating Stolen Art Alert

Jan van der Heyden, Dutch Canal, *stolen from a home in Amsterdam in 1941, no. 1245.*

Picasso Drawing—Right or Wrong?

IFARreports
incorporating *Stolen Art Alert*

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

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Rarely a week goes by that IFAR does not receive several inquiries about problematic works attributed to Pablo Picasso. Most of the questions concern later drawings which have been given to the owner in lieu of money in a business transaction.

The most recent "Picasso" drawing examined by IFAR is *Reclining Nude and Flutist*, dated, numbered and signed in the upper left: "Dimanche.26.2.67.IV"/"Picasso." It was Picasso's practice to date and identify his works chronologically in this manner.

Before seeking the opinion of an expert, IFAR researched the drawing in the catalogue raisonné of Picasso's works by Christian Zervos, specifically volume 27 (Supplement), which includes the artist's work of 1967 and 1968. The author documented that on Sunday, 26 February 1967, Picasso executed a series of sketches of two nudes: a male flutist with a female shown either sitting or reclining on the floor. Zervos illustrated four sketches, nos. 465-68, which are inscribed with this date written in French and numbered individually with the Roman numerals II-V. Number IV in this series, illustrated as Zervos no. 467, is definitely not the same as the work in question—the female is depicted in a seated position. Compositionally, the work under examination is closer to Picasso's sketch, Zervos no. 465, which is inscribed with the number II.

For a definitive opinion on this work, IFAR contacted a recognized expert on Picasso's work, John Richardson, a scholar of late 19th- and 20th-century French masters. He was a close personal friend of the artist and is the author of *Picasso, Watercolors and Gouaches*. He is currently working on a multi-volume biography of the artist.

Mr. Richardson is convinced that the drawing in question is not by Picasso. He found many stylistic characteristics that preclude its attribution to the artist. He said the work exhibits "flaccid draftsmanship and is consistently sloppy," due primarily to the forger's total misunderstanding of the distortions in Picasso's original drawings. For example, the woman's genitalia appear as an appendage on the male (the darkened lines with which they are drawn are of the same intensity as those of the male figure although incongruously on the same plane), whereas in the original, Zervos no. 465, the male is clearly standing in front of the female.

Mr. Richardson noted that the elongated right foot of the flutist "looks like an old sock and lacks the substance of the original," adding that the face exhibits no knowledge of drawing and the body reveals a total lack of skill in its articulation. Other stylistic inadequacies include the woman's crudely drawn lower hand that, as Mr. Richardson pointed out, "is illegible and makes no pictorial sense." The same may be said for the clumsy marks below the hands.

Reclining Nude and Flutist, *a forgery of a Picasso.*

Mr. Richardson told IFAR that "the distortion in the original is done with enormous *brio* and confidence and the lines contain form." By contrast, he noted that the figures in the forged drawing are "weak and incoherent," and however deformed the original may appear, the bodies are articulated and drawn energetically. Mr. Richardson further stated that the signature is "blatantly false." Since there is already an original Picasso sketch bearing the Roman numeral "IV" and executed on 26 February 1967, the work under examination cannot be genuine.

Virgilia Heimsath Pancoast

Update: IFAR Recoveries

St. Cosmas Fresco

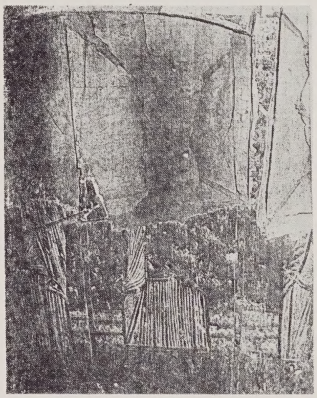
In April of this year a New York dealer voluntarily turned over an 11th-12th century Italian fresco to U.S. Customs (*IFARreports,* Jan.-Mar.'86, vol.7, nos.1/2, p.2, *86.151). The fragment, depicting St. Cosmas, had been hacked from a wall in the Grotta dei Santi, in Pignataro Maggiore, a remote site near Naples. IFAR learned it was stolen and notified customs; Senior Special Agent Charles Koczka tracked down a theft report from authorities in Italy and the New York dealer returned the fresco.

Since that recovery, two more frescoes from the cycle have been recovered thanks to the diligence of Mr. Koczka who notified authorities in London. Mr. Koczka learned through the New York dealer that the St. Cosmas fresco had been purchased from a dealer in London. Customs agents in London, working with Scotland Yard, approached the London dealer who had two additional fragments in his possession. The dealer told authorities that all three frescoes had been purchased in good faith and that he had displayed them openly in his gallery. The London dealer stated that his source for all three works is believed to have died. These two additional frescoes were voluntarily turned over to authorities who presented them to the Italian Embassy in London.

Return to Italy of Three Works

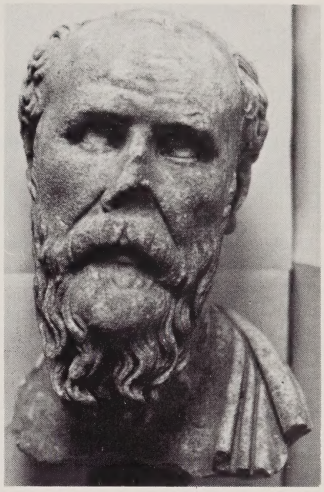
Three works of art were officially returned to Italy at a press conference held in Rome in November of this year. All three were recovered in New York City with the help of IFAR and are estimated to be worth $220,000. On November 18th, at a ceremony held at the Italian Cultural Ministry, U.S. Ambassador Maxwell Rabb and U.S. Customs Commissioner William von Raab presented Italians with the fresco of St. Cosmas and two Roman sculptures, a relief of *Aeterna Roma* and a portrait of Socrates. Italy's cultural minister, Antonino Gullotti, said "these artifacts are not just objects covered with mud and dust, they are living things which speak to us of the history of mankind. We are thankful for this cooperation which gives us a sense of continuity and immortality."

These works were stolen from three different sites in Italy, and presumably smuggled out of the country immediately after the thefts. The Roman sculptures were shipped to New York by a dealer in Switzerland and the fresco was sent to New York by a dealer in London. The fresco of St. Cosmas was stolen in 1983 and appeared on the New York market in 1985. IFAR reported the thefts of the two Roman sculptures in the Stolen Art Alert where they were recognized by a collector who notified IFAR immediately. The 2nd century A.D. relief of Aeterna Roma was stolen from Pozzuoli in 1985 and was bought by a New York collector in 1986 (*IFARreports,* Oct. '86, vol.7, no.8, p.3, *85.670). The portrait of Socrates, dating from the late 1st century A.D., was stolen from Hadrian's Villa, Tivoli, in March 1984 and was shipped to a New York collector in November 1984 (*IFARreports,* Jan./Feb.'85, vol.6, no.1, p.6, *84.335.3). All three objects were recovered with IFAR's help along with the cooperation of law enforcement, dealers, and collectors.



Grotta dei Santi after thieves removed frescoes.

Italian, 11th-12th century, St. Cosmas, *in its present state, after it was hacked from a wall in the Grotta dei Santi.*



Portrait of Socrates, *returned to Italy at a recent ceremony in Rome.*

Recovery of Oriental Art

Last month IFAR reported the theft of twenty Chinese bronzes and ceramics stolen from a home in Maryland (*IFARreports,* Oct.'86, vol.7, no.8, nos.1201-20, *86.481). To date, five objects have been recovered with the help of IFAR. The victim sought IFAR's help in a special theft alert mailing to galleries in the Washington, D.C. area. IFAR provided the victim with a list and one of those galleries (the dealer wishes to remain anonymous) responded immediately indicating it had purchased some of the missing art from another area dealer. Three pieces were recovered from the responding gallery and two others were later recovered elsewhere. Police are hopeful that more works will surface through the cooperation of another local dealer who bought the stolen works in good faith from the alleged thief. This dealer has since moved his gallery to Hong Kong. A suspect has been arrested in the case although a trial date has not yet been set. The victim said "IFAR provided the real break in the case." In addition, the victim should be commended for taking the time to send out a special alert to local galleries and the gallery owner who responded to that alert should also be applauded.

Lynn Stowell Pearson

Kennedy Bill Seeks Copyright Protection for Artists

Senator Edward M. Kennedy introduced a bill in September, the Visual Artists Rights Amendment of 1986, which would provide copyright protection for visual artists and prohibit the distortion, mutilation or other alteration of their work. In addition, the bill would provide for royalties from the resale of an artist's work. Under the copyright, the artist would have the right during his lifetime to claim authorship or disclaim authorship if a work becomes altered.

The bill provides for the artist to benefit from subsequent sales of his art. It would require payment of a royalty of 7 percent of the difference between the purchase price and the sales price each time a work is resold. These payments would be required in the resale of works sold in excess of $500 and when the value of a work increases by least 140 percent during the artist's lifetime and for 50 years after his death. If there is no estate, the royalty payments would go to the National Endowment for the Arts, for its Visual Arts Fellowship program. For an artist to receive these royalties, he would have to register his art with the U.S. Copyright Office. Records of all sales or transfers would be recorded by the Copyright Office. Included in the registry would be the title of the work, the name and address of the buyer and seller, the date of the sale, the seller's purchase price and the sale price or fair market value of any property received in exchange for the work.

The provision for resale royalties is probably the most controversial aspect of this legislation. Art dealers voiced their misgivings at a recent hearing held in New York City where they opposed restrictions placed on title. According to *The New York Times*, Ronald Feldman suggested that a compromise be reached where the artists make a fair profit, while at the same time the privacy of the owner is protected.[1]

L.S.P.

1. "Can Artists Control the Work They've Sold?," *The New York Times* (November 23, 1986) E 26.

IFAR Opens Second European Office in Rome

For the past three years, IFAR has maintained an office in Switzerland to gather information on thefts and answer inquiries from Europe regarding the circulation of forgeries or stolen works of art. For the past ten months William Hauptman has been managing an office in Zurich, a provisional arrangement. When the Swiss Institute for Art Research opens a branch in Lausanne in the late spring of 1987, IFAR's Swiss office will open there in collaboration with the Swiss Institute. William Hauptman, an American residing in Lausanne, is the author of the forthcoming monograph on the 19th-century academic painter, Charles Gleyre. In addition, Mr. Hauptman teaches history of art part time at the University of Dijon.

IFAR is pleased to announce the opening of a second office in Europe and the appointment of Forrest Selvig as our representative in Rome. The new Rome office will focus its efforts on thefts in Italy in order to increase the number of thefts listed and report them on a more timely basis. Mr. Selvig, who served as director of the Akron Art Institute, Akron, Ohio, from 1966-68, has lived in Italy for the past twelve years. While in Italy, he has translated from French and Italian two publications on the restoration and preservation of mosaics for the International Center for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), an agency of the United Nations.

The Zurich office will continue to receive all payments for subscriptions and membership and will answer questions related to European thefts and forgeries. Addresses of the European offices are as follows: William Hauptman, Swiss Institute for Art Research, Waldmannstr. 6/8, CH-8024, Zurich, Switzerland, telephone 251-2486; and Forrest Selvig, via Capodistria 7, I-00198 Rome, Italy, telephone 855-946.

Theft From an Estate in Australia

In October of this year thieves stole four paintings, three by Paul Gauguin and one by Eugène Boudin, from the Carrick Hill estate in Fullerton, South Australia. According to police, the paintings are estimated to be worth $1.2 million. The pictures are as follows: Gauguin, *Shepherdess*, c. 1886, oil on canvas, 54.0 x 65.5 cm.; Gauguin, *Tahitian Woman*, c. 1891, oil on canvas, 38.2 x 46.0 cm.; signed in l/l: PG; Gauguin, *The Big Tree* (Te Raou Rahi), c. 1891, watercolor, 17.2 x 57.5 cm., and Boudin, *Unloading Ships*, oil on canvas, 21.5 x 40.7 cm., signed in l/r: E Boudin 75. When IFAR receives photographs of the missing works, descriptions will be published in the Stolen Art Alert (86.630).

All four paintings were recovered at press time.

Theft in Milan of 20th Century Italian Art

Twenty-one paintings were stolen from Milan's Triennale on 30 September 1986. The paintings were signed by the following artists: Renato Birolli; Anselmo Bucci; Guido Cadorin; Corrado Cagli; Carlo Dalmazzo Carra; Giorgio de Chirico; Massimo Campigli; Felice Casorati; Fortunato Depero; Virgilio Guidi; Mario Mafai; Giuseppe Migneco; Mattia Moreni; Ennio Morlotti; Enrico Prampolini; Bruno Saetti; Gino Severini; Mario Sironi; Ardengo Soffici; Tomea; and Emilio Vedova. A preliminary estimate valued the theft at almost $1.5 million. Forrest Selvig, IFAR's Rome representative, has translated an article from the *Corriere della Sera,* Milan, 1 October 1986, and what follows is a summary of that article, written by Benedetta de Micheli.

The pictures formed part of the collection of Giuseppe Verzocchi, who upon his death sixteen years ago, gave the collection to the Galleria d'arte moderna e contemporanea, in Forlì, his native city. All the pictures had been commissioned by Mr. Verzocchi, who was a well-known manufacturer of bricks. In commissioning the art, Mr. Verzocchi asked each artist to include in the composition a brick inscribed V & D, his trademark, Verzocchi & De Romano. The works had been on loan to the Triennale in Milan for special exhibition and at the close of the show on 28 September the works were left leaning against the walls for packing and their subsequent return to Forlì.

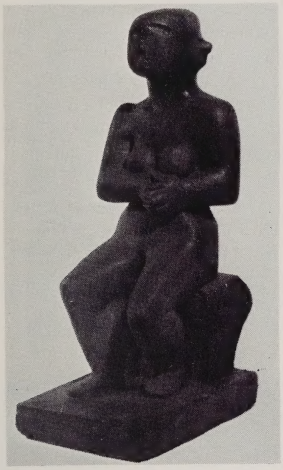
The thieves broke in during the night, after disengaging a sophisticated alarm system. Police believe there must have been several thieves who used a rope to climb up an outside wall to the gallery and then climb down to the large exhibition hall. The thieves removed the pictures from their frames. In their getaway, the burglars set off an alarm and guards from a private protection agency responded immediately, however, they noticed nothing unusual. The theft was not discovered until the next morning when the staff arrived.

According to the report in *Corriere della Sera,* Eugenio Peggio, president of the executive committee of the XVII Triennale, said "The Triennale had set up a very dependable security system. I don't believe any other building had a better system. There's even radar and furthermore, there are guards continually making their rounds. All of the stolen works were obviously insured, in fact, insurance is one of our basic expenses, along with armed guards. From many points of view we felt tranquil. I have already tried to make contact with the Interior Minister so that Interpol will be called in. I fear that some big organization is behind this theft and that the works will be smuggled out of the country. Our only hope is, because of the marks on the bricks, these works are easily recognized and therefore harder to sell."

Recovery of a Henry Moore Sculpture

Police in London report the recovery of a Henry Moore sculpture, *Seated Figure.* The concrete figure was recovered in a drug raid by Scotland Yard. Police were surprised to find the statue after they broke into an apartment in the financial district of London in search of drugs. The sculpture was stolen in March 1984 from a London gallery.

L.S.P.



Henry Moore, Seated Figure, *recovered in London during a drug raid.*

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BENEDICTER, Alois Josef (German, b.1843). *Metal Worker in his Shop.* Oil on panel. 31.5 x 40.5 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.6, no.21, *81.172.7.)

COLLINS, H. (English, 19th century). *Portrait of the Artist's Wife,* 1865. Oil. (*IFARreports,* Dec.'85, vol.6, no.10, p.12, no.1378, *85.647.10.)

EWORTH, Hans, Attributed to (English, 16th century). *Allegory of Man,* c. 1570. Oil. (*IFARreports,* Dec.'85, vol.6, no.10, p.11, no.1371, *85.647.11.)

GAINSBOROUGH, Thomas (English, 1727-88). *Portrait of Thomas Prowse.* Oil. (*IFARreports,* Dec.'85, vol.6, no.10, p.12, no.1372, *85.647.5.)

GARDNER, Daniel (English, 1750-1805). *Portrait of Angelica Kauffman the Painter.* Oil. (*IFARreports,* Dec.'85, vol.6, no.10, p.12, no.1373, *85.647.9.)

GROSZ, George (German, 1893-1959). *Self-Portrait as the Admonisher,* 1926. Oil on canvas. 98 x 79 cm. (*Stolen Art Alert,* May '81, vol.2, no.3, p.7, no.45, *81.85.1.)

HASSAM, Childe (American, 1859-1935). *Landscape with Figure.* Oil on canvas. 25.4 x 34.3 cm. (*IFARreports,* Oct./Nov.'85, vol.6, nos.8/9, p.19, no.1093, *85.461.3.)

HEEREMANS, Thomas (Dutch, c. 1640-97). *Fishing Village on a Canal,* 1682. Oil on canvas. 37.5 x 46.0 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.4, no.6, *81.172.1.)

HEYDEN, Jan van der (Dutch, 1637-1712). *Castle with Ramparts.* Oil on canvas. 41.5 x 31.0 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.4, no.7, *81.172.9.)

KALF, Willem (Dutch, 1622-93). *Still Life.* Oil on canvas. 69 x 76 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.4, no.8, *81.172.6.)

LAWRENCE, Sir Thomas (English, 1769-1830). *Portrait of John Julius Angerstein.* Oil. (*IFARreports,* Dec.'85, vol.6, no.10, p.12, no.1374, *85.647.4.)

MODIGLIANI, Amedeo (Italian, 1884-1920). *Caryatid,* c. 1913-14. Watercolor and pencil on buff Ingres paper. 62.2 x 43.5 cm. (*IFARreports,* Oct./Nov.'85, vol.6, nos.8/9, p.29, no.1198, *85.461.4.)

MOLYN, Pieter de (Dutch, 1595-1661). *Countryside with Dunes at Haarlem.* Oil on oak panel. 38 x 51 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.5, no.9, *81.172.2.)

MUNNINGS, Sir Alfred J. (English, 1878-1959). *White Canoe.* Oil on canvas. 55 x 75 cm. (*IFARreports,* Dec.'85, vol.6, no.10, p.12, no.1381, *85.659.)

MYTENS, Jan (Dutch, 1614-70). *Portrait of Sir John Denham.* Oil. (*IFARreports,* Dec.'85, vol.6, no.10, p.11, no.1370, *85.647.2.)

NEER, Aert van der (Dutch, 1603-77). *Moonlit Night in Holland.* Oil on panel. 34 x 54 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.5, no.10, *81.172.3.)

RENOIR, Pierre Auguste (French, 1841-1919). *Still Life,* c. 1910. Oil on canvas. 25.4 x 30.5 cm. (*IFARreports,* Oct./Nov.'85, vol.6, nos.8/9, p.26, no.1170, *85.461.5.)

ROSA, Salvator (Italian, 1615-73). *River Scene with Tower and Figures.* Oil on canvas. 55.9 x 76.2 cm. (*IFARreports,* Oct./Nov.'85, vol.6, nos.8/9, p.29, no.1194, *85.461.2.)

RUISDAEL, Jacob van (Dutch, 1628/29-82). *Forest Scene.* Oil on canvas. 64.0 x 76.5 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.5, no.11, *81.172.4.)

SARGENT, John Singer (American, 1856-1925). *Gondolier.* Watercolor. 48.3 x 35.6 cm. (*IFARreports,* Oct./Nov.'85, vol.6, nos.8/9, p.19, no.1095, *85.461.1.)

WRIGHT, Joseph, of Derby (English, 1734-97). *Portrait of Henry Flint.* Oil. (*IFARreports,* Dec.'85, vol.6, no.10, p.12, no.1376, *85.647.6.)

ZYL, Gerard Pietersz van (Dutch, c. 1607-65). *Couple in an Interior.* Oil on canvas. 40 x 37 cm. (*Stolen Art Alert,* Jun.'81, vol.2, no.4, p.5, no.12, *81.172.8.)

Prints, Drawings

SCHLICHTER, Rudolf (German, 1890-1955). *Workshop on the Roof.* Watercolor and pen on paper. 45.8 x 63.8 cm. (*Stolen Art Alert,* May '81, vol.2, no.3, p.8, no.53, *81.85.2.)

Sculpture

MOORE, Henry (English, 1898-1986). *Seated Figure,* 1929. Concrete. Ht. 45.1. cm. (*Stolen Art Alert,* Sept.'84, vol.5, no.7, p.15, no.1581, *84.351.)

Decorative Arts

Candlesticks, Candelabra, Lamps

GUGGENBICHLER, Johann Mainrad (Austrian, 1649-1743). *Cherub Candlesticks.* Polychromed wood. Ht. 35 cm. (*Index of Stolen Art,* 1977, 77.365.1-2.)

Salzburg School. Austrian, 17th century. *Angel Candlebearer,* c. 1600. Polychromed wood. Ht. 45 cm. (*Index of Stolen Art,* 1977, *77.365.3.)

Oriental Art

Chinese

T'ang Dynasty. *Tomb Figure of a Court Lady On Horseback.* Ceramic. (*IFARreports,* Oct.'86, vol.7, no.8, p.27, no.1215, *86.481.7.)

Owners Sought

Police in England, Italy, Portugal and Switzerland are searching for owners to property illustrated below and recovered under suspicious circumstances.

French Giant Carriage Clock. *Brass. Corinthian columns at each corner. Gilt face with triple subsidiary dials for day, months and date. Circular white enamel dial with inset second hand at top with black Roman numerals. Backplate stamped: 5640. Full striking alarm movement is defective (parts missing). Owner sought.*

French Carriage Clock. *Brass. Backplate stamped 22396. Striking/repeater movement on single gong. Female figures at each corner. Bevelled glass panels throughout, rectangular glass to the escapement. Stepped platform base with corner bracket feet. Pierced gilt face panel with silvered chapter ring with Arabic numerals. Underside repairer's mark: T1371 and T679. Complete with maroon leather-covered carrying case with sliding panel. Owner sought.*

French Table Clock, *brass, diam. 8 cm., maker's mark: MOULINIE BAUTTE ET MOGNIER A PARIS, engraved on back: S et D 1817, owner sought.*

Carriage Clock. *Brass. Fluted columns at each corner in Corinthian style. Stepped top and base with triple gouged decor to each side. Bevelled glass panels throughout with rectangular glass above escapement. Repeater movement in coiled gong. Stamped on backplate: 4131. Gilt front plate with inset circular silvered dial with segmented black Arabic numerals. Supported on four corners with bracket feet. Owner sought.*

Table Clock, *brass, 8 cm., engraved on rim: N 8173/776 K, white dial, inscribed in a circle: MEDAILLE D'OR PONS 1827, inscribed on upper right: 81, 425, W 5419 and B 650, inscribed on Bible held by female figure: MATER and DEI, owner sought.*

Carpet, *140 x 220 cm., thirty rectangles, each 16.0 x 23.5 cm., six rectangles with bouquets of flowers on a beige background, three rectangles with stylized bouquets of flowers on a red background, remaining rectangles with a blue background, owner sought.*

Icon, *11 x 8 cm., owner sought.*

Icon, *21 x 17 cm., owner sought.*

Icon, *30 x 23 cm., owner sought.*

Icon, *12 x 9 cm., owner sought.*

Icon, *27 x 23 cm., owner sought.*

Landscape, *oil on canvas, 52 x 73 cm., owner sought.*

Landscape, *oil, 63 x 82 cm., owner sought.*

Landscape, *oil, 63 x 82 cm., owner sought.*

Young Woman Reading, *oil on canvas, 63 x 76 cm., owner sought.*

St. Catherine of Alexandria, *160 x 110 cm., owner sought.*

Owner Sought: Lincoln Document

Police in New York are seeking the owner of a letter written by Abraham Lincoln to Edwin M. Stanton on 12 January 1863 as follows:

Hon. Sec. of War Executive Mansion,
Dear Sir: Washington, January 12, 1863.

Dr. Thomas Sim, has been dismissed from the service for being in this City contrary to a general order. His afflicted wife assures me he had a pass from Gen. Sickles, commander of his Division, for 48 hours, and that within the 48 hours he was refused the 15 days absence he asked, and reported to Gen. Sickles, who extended his time so as to take the Dr. with him, and that he reached the army in less than twelve additional hours, to the original 48, allowed him. Please see the lady. Yours truly

A. Lincoln

Still Missing: Gobelins Tapestries

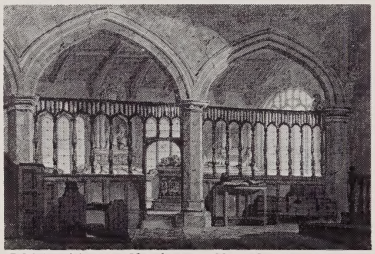
An early morning theft of two Gobelins tapestries remains unsolved. In June 1982, thieves broke the window of an office at the Institute of Fine Arts of New York University and stole two tapestries on loan to that institution. At the time of the theft, the tapestries were estimated to be worth $100,000 each. They belonged to the Metropolitan Museum of Art, and there has been no word of them since the theft (*Stolen Art Alert*, Jul.'82, vol.3, no.4, p.14, nos.677-78).

Gobelins. Armorial Hanging, *late 17th century. Silk and wool. 309.9 x 268.0 cm. In the center, the coat of arms of France and Navarre within collars of the orders of St. Michel and St. Esprit, between the shields an L crowned with palm branches. Inscribed on ribbon below upper crown: NEC PLVRIBVS IMPAR. *82.237.2. New York, NY. 23 Jun. '82.*

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

Gobelins. Armorial Hanging, *late 17th century. Silk and wool. 284.5 x 215.9 cm. In the center, the coat of arms of France and Navarre within collars of the orders of St. Michel and St. Esprit, between the shields an L crowned with palm branches. *82.237.1. New York, NY. 23 Jun. '82.*



J.M.W. Turner, Sherburne Chapel, Mitton Church, *reward offered for its recovery, no. 1256.*

World War II Loss Reported

A resident of Baltimore, Maryland, wrote IFAR to report the theft of four oil paintings confiscated from his parents by the Nazis during 1941 and 1942. At the time, his parents were living in Amsterdam after moving there from Berlin. The four paintings are as follows: Jan van der Heyden, *Dutch Canal;* Nicolas Koedyck, *Youth Drinking Wine;* Herman Saftleven II, *Ship with Broken Mast;* and Francisco Pacheco, *Portrait of a Bishop* (nos. 1245-47, 1281).

England

Police report two recent thefts of watercolors by J.M.W. Turner. One is from the Dudley Art Gallery in the West Midlands, *Harbor Scene* and the other is *Sherburne Chapel, Mitton Church,* from Towneley Hall Art Gallery and Museums, Burnley (nos. 1256-57). Police believe that the thefts which occurred in August and September of this year are related. Both pictures were unscrewed from the walls while the buildings were open to the public. A reward of £1,500 is being offered for information leading to the safe recovery of Turner's watercolor of Sherburne Chapel and a subsequent conviction.

A collection of twenty-nine 17th- and 18th-century drawings were stolen in transit between London and New York in August 1986. The drawings were made for architectural and decorative arts commissions (nos. 1295-99, 1301-5, 1308-9, 1311-27).

New York City

A unique antler chandelier, stolen from a gallery in September of this year, was recently recovered in New York by police (no. 1362). Detective Lachenmeyer, of the 6th Precinct, told IFAR that police distributed a theft alert to dealers, other precincts and the FBI. Someone saw the chandelier hanging in an antique shop and the victim identified the piece as his. The chandelier had been consigned by another dealer who said he bought it from a street merchant. Det. Lachenmeyer told IFAR that the chandelier had a value of $25,000.

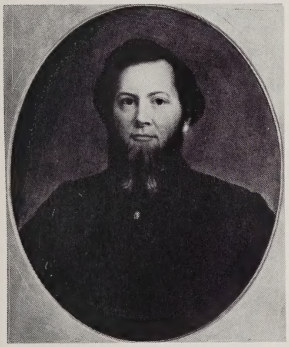
L.S.P.

Fine Arts

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1224 MOUNT, Shepard Alonzo (1804-68). Portrait of David Harries, 1864. Oil on canvas. 68.6 x 55.9 cm. (oval). Signed and dated on verso. *86.579. Stony Brook, NY. Oct. '47.

1225 MOUNT, William Sidney (1807-68). Loitering by the Way, 1865. Oil on panel. 24.8 x 30.5 cm. Signed and dated in l/r: Wm. S. MOUNT/1865. Inscribed on verso. *86.577. New York, NY. 17 Jan. '67.

1226 MOUNT, William Sidney (1807-68). Mutual Respect, 1868. Oil on panel. 27.9 x 21.0 cm. Signed and dated in l/r: Wm. S. MOUNT/1868. *86.578. Stony Brook, NY. 20 Jul. '68.

American, 20th Century

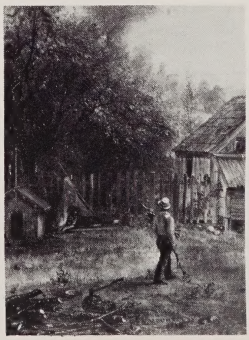
1227 LAKEMAN, Oscar. Containers #143, 1985. Acrylic on canvas. 152.4 x 213.4 cm. Signed on verso: Containers #143/Oscar © 1.86. *86.539. Dallas, TX. 15 Oct. '86.

1228 MAKK, Americo. Birth of Hungary—ARPAD, 1985. Oil on canvas. 183 x 244 cm. Signed in l/r: Americo Makk. Inscribed on verso: Americo Makk, Birth of Hungary—ARPAD, the Makk coat of arms, and a copyright stamp. *86.554. Los Angeles, CA. 21 Nov. '85.

1229 O'KEEFFE, Georgia (1887-1986). Little Cloud. Watercolor. 20.3 x 15.2 cm. *86.523. Boston, MA. 1986.

1230 POSKAS, Peter (b. 1939). Evening Light, River Meadows, 1986. Oil on canvas. 19.1 x 37.5 cm. Signed in l/r: Poskas. *86.546. New York, NY. 3 Oct. '86.

1231 SHEPPARD, Joseph (b. 1930). Small Nude. Oil on board. 25.4 x 35.6 cm. *86.520. New York, NY. Jun. '86.



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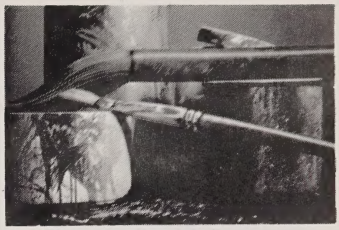

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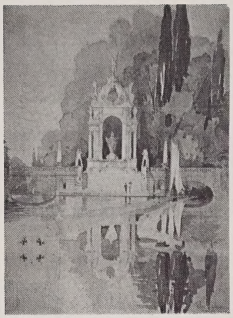

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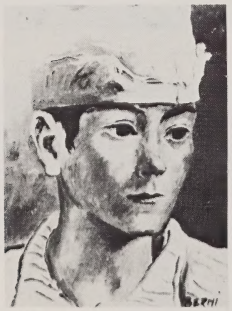

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1232 WARNECKE, Carl. Pavilion in Bridge Park, 1914. Watercolor. 81.3 x 66.0 cm. Signed in l/l: Carl Warnecke. *86.550. New York, NY. 9 Sept. '86.

Argentinian, 20th Century

1233 BERNI, Antonio (b. 1905). Mother and Child, 1954. Mixed media on cardboard. 43 x 38 cm. Signed and dated in l/r: BERNI 54. *86.491.4. Buenos Aires, Argentina. 5 May '86.

1234 BERNI, Antonio (b. 1905). Rainy Landscape. Oil on canvas. 40 x 55 cm. Signed in l/r: BERNI. *86.491.2. Buenos Aires, Argentina. 5 May '86.

1235 BERNI, Antonio (b. 1905). Young Man Wearing a Cap. Oil on canvas. 28.0 x 20.5 cm. Signed in l/r: BERNI. *86.491.5. Buenos Aires, Argentina. 5 May '86.

1236 BERNI, Antonio (b. 1905). Young Man with a Catapult. Oil on cardboard. 56 x 37 cm. Signed in l/r: BERNI. *86.491.3. Buenos Aires, Argentina. 5 May '86.

1237 SOLDI, Raúl (b. 1903 or 1905). Woman Holding a Hat, 1967. Oil on canvas. 100 x 75 cm. Signed and dated in l/l: Raul SOLDI 67. *86.491.1. Buenos Aires, Argentina. 5 May '86.

1238 SPILIMBERGO, Lino Eneas (1896-1964). Portrait of a Woman, 1942. Pastel on paper. 76 x 74 cm. Signed and dated in l/r: Spilimbergo 1942. Wears scarf on her head. *86.491.6. Buenos Aires, Argentina. 5 May '86.

Austrian, 19th Century

1239 SCHROTZBERG, Franz (1811-89). Portrait of a Man, 1839. Oil on canvas. 70.5 x 62.1 cm. Signed and dated: F. SCHROTZBERG 1839. Half-length portrait of a young man looking left in a black coat, white shirt with collar, blond hair. 86.568.1. Vienna, Austria, 30 Apr. '86.

1240 SCHROTZBERG, Franz (1811-89). Portrait of a Woman, 1839. Oil on canvas. 77.5 x 62.1 cm. Signed and dated: F. SCHROTZBERG 1839, and signed again with SCHROTZBERG. Half-length portrait of a young woman in bright blue dress with a white lace collar, white lace cuffs, collar with gold clasps, blond hair parted in the center. 86.568.2. Vienna, Austria. 30 Apr. '86.

Belgian, 20th Century

1241 MAGRITTE, René François Ghislain (1898-1967). Red Model, 1953. Oil on canvas. 38 x 46 cm. *86.572.2. Cahors, France. 13 Jul. '86.

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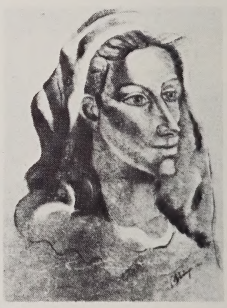

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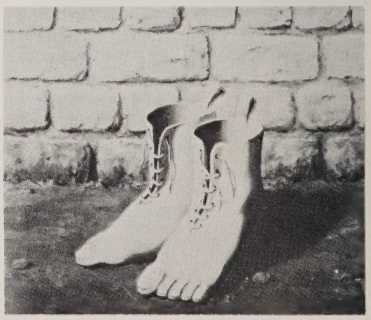

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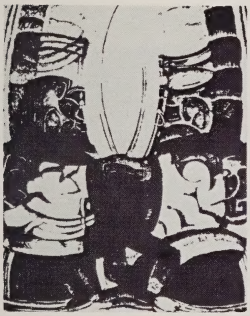

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Canadian, 20th Century

1242 REMEIKA, Vytas. Backyard. Oil. 25 x 40 cm. *86.576.2. Scarborough, Ont., Canada. 24 Dec. '85.

1243 REMEIKA, Vytas. Inuit. Oil. 69 x 56 cm. Inuit in parka (only face visible) carrying a fish. *86.576.1. Scarborough, Ont., Canada. 24 Dec. '85.

Czechoslovakian, 20th Century

1244 KUPKA, Frank or Frantisek (1871-1957). Decorative Panel, 1923. Oil on canvas. 109 x 89 cm. Colors predominantly purplish brown and bluish red. *86.529.4. Geneva, Switzerland. 1986.

Dutch, 17th Century

1245 HEYDEN, Jan van der (1637-1712). Dutch Canal. Oil on panel. 33 x 40 cm. *86.508.2. Amsterdam, Netherlands. 1941.

1246 KOEDYCK, Nicolas. Youth Drinking Wine. 80 x 62 cm. *86.508.4. Amsterdam, Netherlands. 1941.

1247 SAFTLEVEN, Herman II (1609-85). Ship with Broken Mast. Oil on panel. 41.0 x 67.5 cm. Provenance: A. Smit, Amsterdam. *86.508.1. Amsterdam, Netherlands. 1941.

English, 18th Century

1248 COSWAY, Richard (1742-1821). Venus and Cupid. Oil on panel. 19.1 x 23.2 cm. *86.499.2. London, England. 4 Sept. '86.

1249 GAINSBOROUGH, Thomas, Copy after. A Woman, a Child and a Snake. Oil on canvas. 45 x 35 cm. *86.497.4. Lidingö, Sweden. 12 Oct. '84.

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1250 SMITH, Thomas, of Derby (d. 1767). Landscape (pair), c. 1750. Oil on canvas. Approx. 45.7 x 50.8 cm. One has a repair to center of canvas. Landscape with river, dwelling in center with wooded surroundings. *86.500.1-2. Tillington, England. 6 Sept. '86.

1251 SMITH, Thomas, of Derby (d. 1767). Landscape, c. 1750. Oil on panel. Landscape with figures in foreground with dog. Other figures, one drinking, stand at entrance to inn on left. *86.500.3. Tillington, England. 6 Sept. '86.

English, 19th Century

1252 ALEXANDER, Robert. Horse. Oil. 66.1 x 76.2 cm. *86.528. Dallas, TX. 1986. *Recovered.*

1253 ETTY, William (1787-1849). Study of a Girl's Head. Oil on canvas. 38.1 x 33.1 cm. (oval). *86.499.1. London, England. 4 Sept. '86.

1254 FOX, Henry Charles (b. 1860). Landscape with Horse and Cart, 1903. Watercolor. 35 x 52 cm. Signed and dated: H.C. FOX 1903. *86.545. Littlehampton, England. Aug. '86. *Reward.*

1255 SHAYER, William. Harvest Time. Oil on canvas. 35.6 x 30.5 cm. Signed in l/l: W. Shayer. *86.493. London, England. Sept. '86.

1256 TURNER, Joseph Mallord William (1775-1851). Sherburne Chapel, Mitton Church, 1799. Watercolor. 38.1 x 48.3 cm. Collector's stamp in l/l. *86.556. Burnley, England. 2 Sept. '86. *Reward.*

1257 TURNER, Joseph Mallord William, Attributed to (1775-1851). Harbor Scene. Watercolor. 15.9 x 23.5 cm. Mount bears inscription: gift from the artist to David Cox. *86.542. West Midlands, England. Aug. '86.

European, 18th Century

1258 Unknown. Virgin and Child Wearing Crowns. Oil on canvas. Approx. 45 x 35 cm., without frame. *86.569. Enzesfeld, Austria. 1 Aug. '86.

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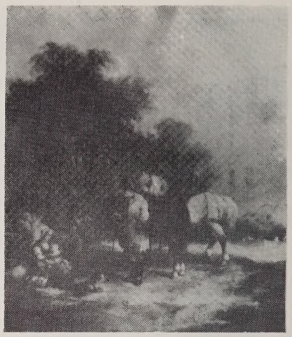

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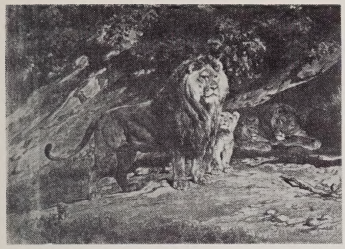

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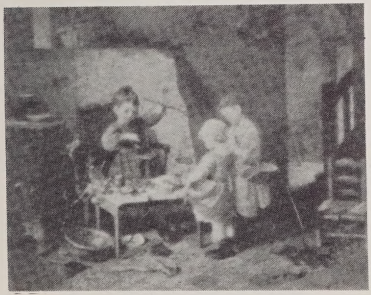


1263

French, 19th Century

1259 BONHEUR, Marie-Rosalie, called Rosa (1822-99). Lion Family, 1887. Watercolor on paper. Approx. 55.9 x 76.2 cm. Signed and dated in l/l. *86.552. Fort Lauderdale, FL. 27 Feb. '86. *Reward.*

1260 BOUDIN, Eugène-Louis (1824-98). Boats in Port. Oil on panel. 33.5 x 47.5 cm. Signed in l/l: E. BOUDIN. *86.491.7. Buenos Aires, Argentina. 5 May '86.

1261 BOUDIN, Eugène-Louis (1824-98). Landscape with Factory. Oil on canvas. 62.2 x 44.5 cm. Small factory with one column of smoke rising from the stack. 86.530. Baltimore, MD. 21 Jul. '86.

1262 LUCE, Maximilien (1858-1941). Woman Sitting in a Garden. Oil. 37.5 x 45.0. cm. Signed and dated. *86.541. Humberside, England. 13 Sept. '86.

1263 SEIGNAC. Interior Scene of Children Playing. *86.540. Leeds, England. Jul. '86.

1264 Unknown. Portrait of George Washington, second quarter of 19th century. Oil on cardboard panel. 26.1 x 21.6 cm. Accession number on label on verso: S/NPG. 76.10. *86.501. Ottawa, Ont., Canada. Prior to May '86.

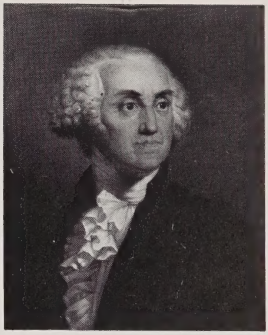
French, 20th Century

1265 ERNST, Max (1891-1976). Composition with Birds, 1955. Oil on panel. 35.5 x 24.5 cm. Signed and dated in l/r. *86.572.1. Cahors, France. 13 Jul. '86.

1266 ERNST, Max (1891-1976). Still Life—Shell, 1928. Oil on canvas. 31 x 23 cm. Signed in l/r: max ernst. *86.567. Bremen, West Germany. Nov. '86.

Irish, 19th Century

1267 HAYES, Edwin (1819-1904). Marine Scene (one of a pair). Oil on canvas. 16.5 x 27.9 cm. Signed. *86.543.1. London, England. Aug. '86.



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Italian, 13th Century

1268 Fragment of a Fresco. Fresco. *86.503. Matera, Italy. 1976-83.

Italian, 16th Century

1269 TALPINO, Enea, called il Salmezza (1558-1626). Death of the Virgin, 1600. Oil on canvas. 53 x 85 cm. *86.519.2. Nembro, Italy. 24 Feb. '86.

1270 TALPINO, Enea, called il Salmezza (1558-1626). Descent from the Cross, 1600. Oil on canvas. 53 x 85 cm. *86.519.1. Nembro, Italy. 24 Feb. '86.

1271 Unknown. St. Joseph with Child. Oil on panel. 210 x 105 cm. *86.505. Calciano, Italy. 1976-83.

Italian, 17th Century

1272 Unknown. Still Life with Globe. Oil on canvas. 100 x 133 cm. *86.573.2. Rome, Italy. Oct. '84.

1273 Unknown. Still Life of Musical Instruments. Oil on canvas. 104 x 133 cm. *86.573.1. Rome, Italy. Oct. '84.

Italian, 18th Century

1274 Unknown. St. Uberto. *86.504. Policoro, Italy. 1976-83.

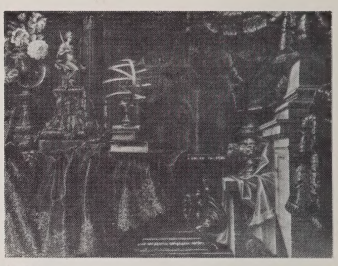
1275 Unknown. Virgin of the Rosary with St. Dominic. Approx. 25 x 19 cm. (oval). *86.582. Caccamo, Sicily, Italy. 17 Jul. '86.

Italian, 19th Century

1276 BIANCHI, Mosè. Portrait of a Woman. 50.1 x 37.5 cm. *86.498.2. Gravellona, Italy. 15 May '86.

1277 SANTORO, Rubens (1859-1942). San Trovaso, Ven. Oil on panel. 20.3 x 25.4 cm. *86.543.2. London, England. Aug. '86.

1278 STRAGLIATI, Carlo (1868-1925). Portrait of a Woman. 66 x 52 cm. *86.498.3. Gravellona, Italy. 15 May '86.



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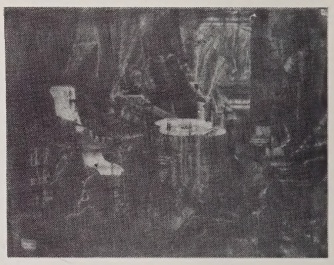

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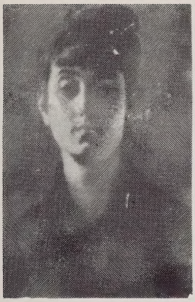

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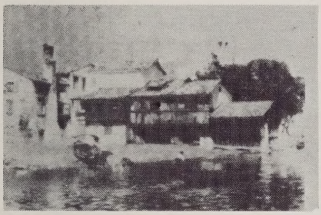

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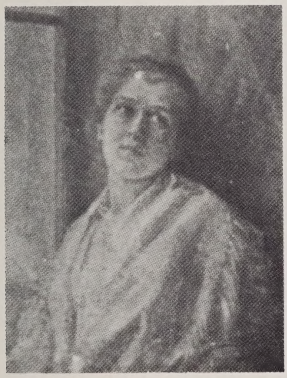

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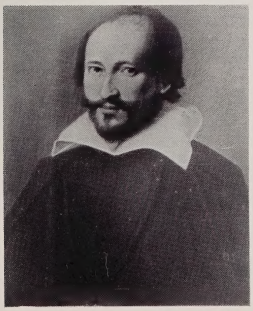

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Italian, 20th Century

1279 CAMPRIANI, Giovanni (b. 1880). View of Paris. Oil on paper. 17.5 x 26.0 cm. Signed and inscribed: Gius. Girardi affettuosamente. 86.439.3. Florence, Italy. May '86.

Israeli, 20th Century

1280 FRUMER, David. Untitled. Oil on canvas. Approx. 106.7 x 106.7 cm. Borders painted in same bright colors which appear in the body of the work. 86.512.1-4. New York, NY. 11 Apr. '85.

Spanish, 16th Century

1281 PACHECO, Francisco (1564-1654). Portrait of a Bishop. Oil on canvas. *86.508.3. Amsterdam, Netherlands. 1941.

Spanish, 20th Century

1282 CASTILLO, Jorge (b. 1933). Big Table II, 1986. Acrylic on canvas. 121.9 x 152.4 cm. Signed and dated in l/l: Castillo '86 NY. *86.553. New York, NY. 8 Sept. '86.

1283 DALI, Salvador (b. 1904). Cloak of a Minotaur, 1936. Oil on cardboard. 34.5 x 31.1 cm. Signed and dated. *86.572.6. Cahors, France. 13 Jul. '86.

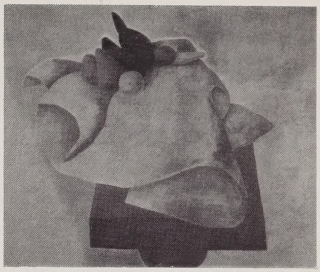
1284 MEZQUITA, José Maria Lopez (b. 1883). Portrait of Einstein. Oil on canvas. Approx. 91.4 x 61.1 cm. Signed. 86.509. New York, NY. Aug. '86.

1285 MIRÓ, Joan (1893-1983). Untitled, 1961. Watercolor on paper. 65 x 50 cm. Inscribed: dédicace à Jean SAUCET amicalement. *86.572.4. Cahors, France. 13 Jul. '86.

1286 MIRÓ, Joan (1893-1983). Untitled, 1969. Oil on canvas. 33 x 22 cm. Signed in l/l. *86.572.5. Cahors, France. 13 Jul. '86.

Swedish, 19th Century

1287 STRINDBERG, August John (1849-1912). Buoy on a Stormy Sea, c. 1892. Oil on canvas. 26.5 x 32.0 cm. Inscribed: August Strindberg in pencil on back of canvas, but not in Strindberg's own handwriting. 86.497.1. Lidingö, Sweden. 12 Oct. '84.



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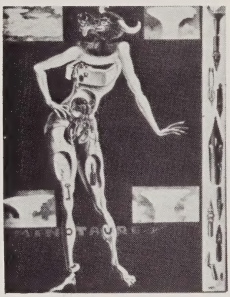

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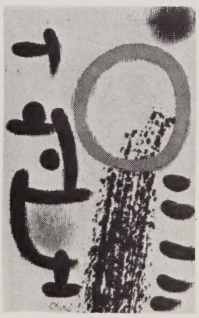


1286

Swedish, 20th Century

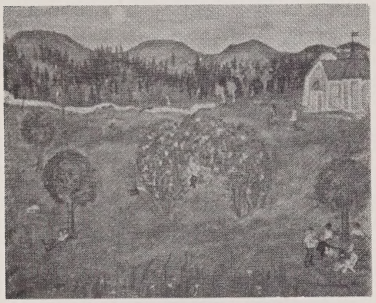
1288 ALSTRÖM, Bo. Landscape, 1965. Oil on canvas. 60 x 70 cm. *86.497.10. Lidingö, Sweden. 12 Oct. '84.

1289 NORDSTROM, Bertel. Impressive Night Picture, 1928. Oil on canvas. 72 x 60 cm. *86.497.3. Lidingö, Sweden. 12 Oct. '84.

1290 SCHÖLLER, Inge. Children Playing, 1929. Oil on canvas. 32 x 40 cm. *86.497.6. Lidingö, Sweden. 12 Oct. '84.

1291 WIKSTROM, Ake. Interior. Oil on canvas. 55 x 46 cm. Signed and dated in l/r. *86.497.9. Lidingö, Sweden. 12 Oct. '84.

1292 ZUHR, Hugo (b. 1895). Beach with Trees, 1963. Oil on canvas. 45 x 60 cm. *86.497.5. Lidingö, Sweden. 12 Oct. '84.



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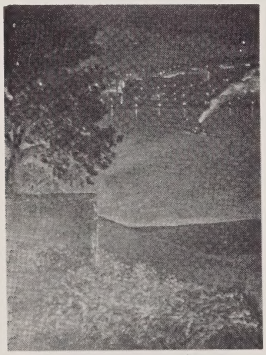

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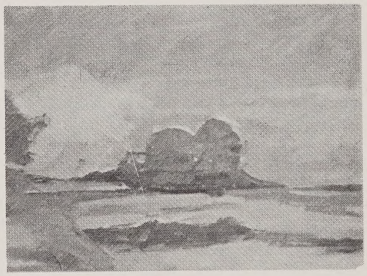

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1293

Photographs

Russian, 20th Century

1293 LISSITZKY, Eliezer, called El (1890-1941). Self-Portrait. Photomontage. 23.9 x 25.8 cm. Signed in l/l: el. *86.561. Los Angeles, CA. 1986.

Prints, Drawings

American, 19th Century

1294 WHISTLER, James Abbott MacNeill (1834-1903). Unsafe Tenement. Etching. 15.8 x 22.6 cm. *86.527.6. New York, NY. 1986.

Dutch, 18th Century

1295 BLONDEL, Jacques-François (1705-74). Design for Two Candlesticks. Red chalk on paper. 27.0 x 22.5 cm. *86.562.27. Stolen in transit between London, England and New York, NY. Aug. '86.

1296 BLONDEL, Jacques-François (1705-74). Design for Two Ewers. Red chalk on paper. 23.5 x 28.0 cm. One ewer with a stand. *86.562.29. Stolen in transit between London England and New York, NY. Aug. '86.

1297 BLONDEL, Jacques-François (1705-74). Design for a Winged Beast. Red chalk on paper. 18.5 x 23.5 cm. *86.562.28. Stolen in transit between London, England and New York, NY. Aug. '86.

English, 18th Century

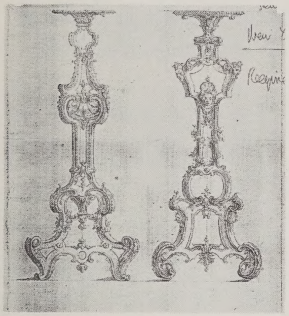
1298 SCOFIELD, John, Manner of. Candelabrum, c. 1780. Pen and brown ink, pencil, and gray wash. 34.8 x 23.0 cm. Project for a two-branch candelabrum. *86.562.5. Stolen in transit between London, England and New York, NY. Aug. '86.

1299 Unknown. Design for Rococo Mirror. Pen and sepia ink with gray wash. 29.1 x 14.7 cm. *86.562.15. Stolen in transit between London, England and New York, NY. Aug. '86.

Flemish, 17th Century

1300 BLOEMEN, Pieter van (1657-1720). Untitled. Brush drawing in charcoal and light gray wash over black chalk, within border of black ink on cream-colored paper. 19.2 x 26.5 cm. Encampment with several tents, rear wheels of a wagon prominently displayed in foreground at left. 86.527.1. New York, NY. 1986.

1294



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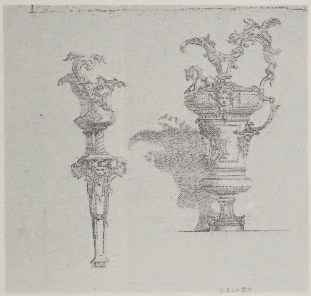

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French, 18th Century

1301 DUPLESSIS, J.C., Circle of. Chinese Ewer, c. 1750. Pencil. 31.9 x 17.7 cm. Louis XV ormolu-mounted Chinese celadon ewer. *86.562.2. Stolen in transit between London, England and New York, NY. Aug. '86.

1302 Unknown. Details, Probably of a Louis XVI Sleigh, c. 1780. Pen, sepia and black ink over pencil. 16.3 x 19.3 cm. *86.562.18. Stolen in transit between London, England and New York, NY. Aug. '86.

1303 Unknown. Project for a Candlestick, c. 1700. Pen and sepia ink. 38.0 x 18.8 cm. *86.562.25. Stolen in transit between London, England and New York, NY. Aug. '86.

1304 Unknown. Project for a Candlestick, c. 1700. Pen and sepia ink. 38.4 x 14.3 cm. *86.562.21. Stolen in transit between London, England and New York, NY. Aug. '86.

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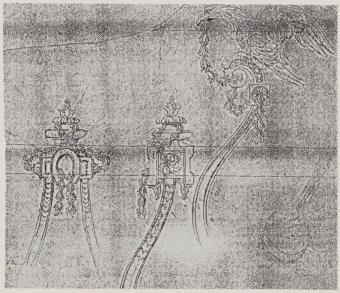

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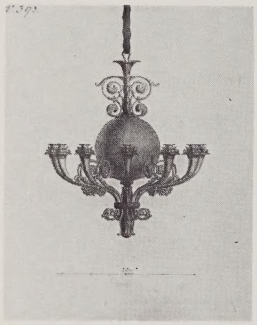

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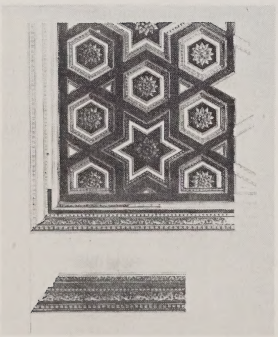

1309

French, 19th Century

1305 CLAVENAD, C. Project for a Faux Bois Double-Handled Urn. Pen and ink with gray washes, bodycolor. 42.6 x 29.5 cm. Signed in l/l: Clavenad C. Inscribed on top: College Chaptal-Lavis-Feuille VIII. Inscribed on bottom: Le 14 Juillet 1868-4^{e} Annee 1^{e} Section. *86.562.14. Stolen in transit between London, England and New York, NY. Aug. '86.

1306 GÉRICAULT, Jean Louis André Théodore and COGNIET, Léon. English Farrier. Crayon lithograph. 28.0 x 36.8 cm. *86.527.5. New York, NY. 1986.

1307 ISABEY, Louis Gabriel Eugène (1803-86). Untitled. Black chalk drawing on tan paper. 21.5 x 39.8 cm. Fisherman's boat with baskets, ropes, nets, etc., pulled up on the beach. At right are four small figures and two lobster pots. 86.527.3. New York, NY. 1986.

1308 Unknown. Directoire Ormolu Chandelier, c. 1800. Pen and ink with watercolor and bodycolor. 24.3 x 19.9 cm. Inscribed with a scale in lower center: 2 Pieds. Numbered in u/l: no. 393. *86.562.13. Stolen in transit between London, England and New York, NY. Aug. '86.

1309 Unknown. Project for Vaulted Ceiling. Pen and ink with watercolor. 43.7 x 33.7 cm. *86.562.16. Stolen in transit between London, England and New York, NY. Aug. '86.

German, 18th Century

1310 CHODOWIECKI, Daniel Nicolas (1726-1801). Woman Seated in a Chair, 1758. Pencil. 7.8 x 7.1 cm. *86.618. Cologne, West Germany. 16 Oct. '86.

1311 South German School. Three Cartouches. Pen and ink with gray wash. 23.5 x 24.7 cm. *86.562.12. Stolen in transit between London, England and New York, NY. Aug. '86.

1312 South German School. Three Cartouches. Pen and ink with gray wash. 23.5 x 24.5 cm. *86.562.11. Stolen in transit between London, England and New York, NY. Aug. '86.

Italian, 17th Century

1313 BELLA, Stefano della, Follower of. Design for Vases. Watercolor with pen and ink over pencil. 29.7 x 19.3 cm. *86.562.20. Stolen in transit between London, England and New York, NY. Aug. '86.

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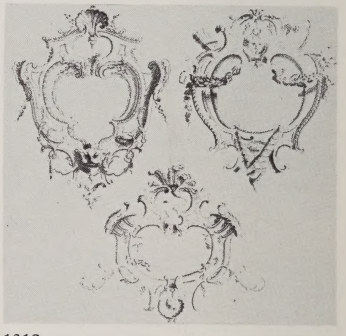

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1314 Bolognese School. Cartouche. Pen and sepia ink over black chalk. 19.7 x 17.3 cm. Numbered in u/r: 20. A crowned cartouche within baroque mantling and surrounded by a palm wreath. *86.562.1. Stolen in transit between London, England and New York, NY. Aug. '86.

1315 MITELLI, Agostino (1609-60). Cartouche. Pen and sepia ink, brown and gray wash. 23.0 x 15.2 cm. Numbered in u/r: 14. *86.562.6. Stolen in transit between London, England and New York, NY. Aug. '86.

1316 MITELLI, Agostino (1609-60). Cartouche with Mask. Pen and sepia ink. 27.1 x 20.2 cm. Numbered in u/r: 6. Watermark: AP below a cross. *86.562.17. Stolen in transit between London, England and New York, NY. Aug. '86.

1317 MITELLI, Agostino (1609-60). Three Cartouches. Pen and sepia ink. 19.7 x 27.0 cm. Three cartouches, two flaming vases, two masks, a bracket, and a ewer. *86.562.3. Stolen in transit between London, England and New York, NY. Aug. '86.

1318 MITELLI, Agostino (1609-60). Three Cartouches and Five Masks. Pen and sepia ink. 18.0 x 26.9 cm. Numbered in l/r: 129. *86.562.7. Stolen in transit between London, England and New York, NY. Aug. '86.

1319 MITELLI, Agostino (1609-60). Three Cartouches, Scroll Work and Masks. Pen and sepia ink. 18.9 x 26.8 cm. Numbered in l/r: 126. Three cartouches, acanthus leaf scroll work and two masks. *86.562.9. Stolen in transit between London, England and New York, NY. Aug. '86.

1320 MITELLI, Agostino (1609-60). Three Cartouches, Three Urns, a Mask, and a Scroll. Pen and sepia ink. 18.6 x 26.8 cm. Numbered in l/r: 128. *86.562.8. Stolen in transit between London, England and New York, NY. Aug. '86.

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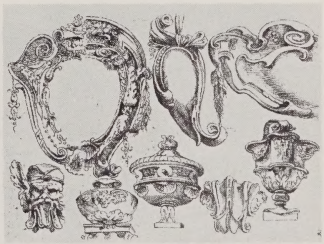

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1323 *recto*

1323 *verso*

1321 Unknown. Design for an Urn. Pen and sepia ink with gray wash. 30 x 21 cm. Topped with putti. Sketch for a base in l/r. *86.562.26. Stolen in transit between London, England and New York, NY. Aug. '86.

1322 Unknown. Dolphin Fountain. Pen and sepia ink with gray wash. 26 x 16 cm. Scale in l/center. Dolphin fountain within an alcove showing two alternate proposals for the architecture. *86.562.22. Stolen in transit between London, England and New York, NY. Aug. '86.

1323 Venetian School. Project for an Elaborate Table (recto). Pen and sepia ink. 10.0 x 15.4 cm. Verso: trophies and four youthful mermen. *86.562.24. Stolen in transit between London, England and New York, NY. Aug. '86.

Italian, 18th Century

1324 BISON, Giuseppe Bernardino (1762-1844). Neo-Classical Ceiling. Pen and ink wash and watercolor. 26.5 x 21.6 cm. *86.562.4. Stolen in transit between London, England and New York, NY. Aug. '86.

1325 Bolognese School. Cartouche. Pen and ink with colored wash. 20.0 x 23.4 cm. A cartouche, trophies and an urn with flowers. *86.562.23. Stolen in transit between London, England and New York, NY. Aug. '86.

Italian, 19th Century

1326 Unknown. Project for a Sword. Pen and ink and watercolor with gray and brown wash. 29.3 x 43.8 cm. Inscribed in center: una delle falsette a cui s'attacca il pendone/Guardia/ Puntale. Inscribed in l/r: Il lazio Battaglione. . . . *86.562.19. Stolen in transit between London, England and New York, NY. Aug. '86.

Portuguese, 18th Century

1327 Unknown. Project for Wrought Iron Balcony, c. 1760. Pen and black ink with gray wash. 41.4 x 64.3 cm. Inscribed in u/r: Mafra. Watermark: D & C Blauw. *86.562.10. Stolen in transit between London, England and New York, NY. Aug. '86.

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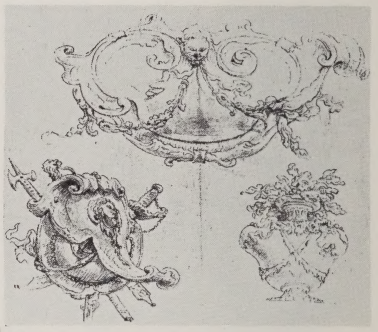

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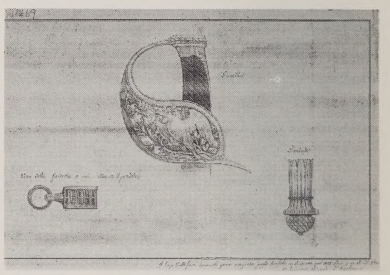

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Spanish, 20th Century

1328 DALI, Salvador (b. 1904). Macbeth, 1947. Ink. 27 x 21 cm. Signed in l/r. *86.572.9. Cahors, France. 13 Jul. '86.

1329 DALI, Salvador (b. 1904). On Horseback, 1946. Ink. 25.1 x 19.5 cm. Signed and dated in l/l: 1946. S. Dali. Inscribed on bottom. *86.572.8. Cahors, France. 13 Jul. '86.

1330 DALI, Salvador (b. 1904). Surrealistic Man, 1947. Ink. 30 x 24 cm. Signed and dated in l/r. *86.572.7. Cahors, France. 13 Jul. '86.

1331 PICASSO, Pablo (1881-1973). Portrait of André Breton. Engraving. 25 x 15 cm. Signed. *86.572.3. Cahors, France. 13 Jul. '86.

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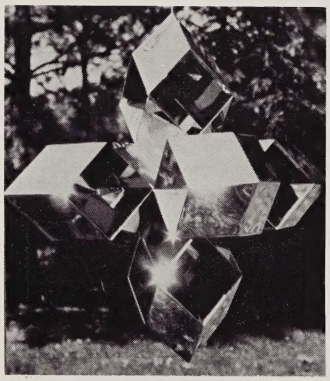


1334

Sculpture

African, 20th Century

1332 MASAYA, Edward. Zimbabwe. Shona Sculpture. Soapstone. 36 x 53 x 24 cm. Signed: Edward Masaya. *86.575. Toronto, Ont., Canada. 17 May '86.

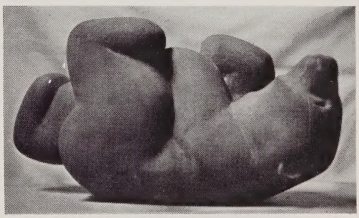
American, 20th Century

1333 AKAMU, Nina Sheppard (b. 1955). Fighting Lions. Bronze, brown patina. 27.9 x 27.9 x 27.9 cm. No. 2/10. *86.492. New York, NY. Sept. '86.

1334 HUDSON, Jon Barlow (b. 1945). Fire in the Hole!, 1978. Mirror finished stainless steel. Diam. 55.9 cm. Inscribed on bottom: 1978 © Jon Barlow Hudson Fire in the Hole! Model for a large scale sculpture. Six modular units. *86.547. Omaha, NB. Jul. '86. *Reward.*

1335 RUDY, Charles (1904-86). Bear Cub, 1954. Cast stone. 22.9 x 44.5 x 15.9 cm. Signed and dated underneath: 54 RUDY. *86.548.3. Pennsylvania. Between 31 Oct. '83 and 10 Aug. '86.

1336 RUDY, Charles (1904-86). Girl with Braids, 1935. Limestone. Life size. Signed and dated on base: Charles RUDY 1935. *86.548.1. Pennsylvania. Between 31 Oct. '83 and 10 Aug. '86.



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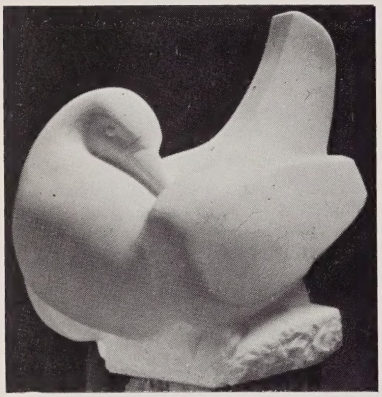

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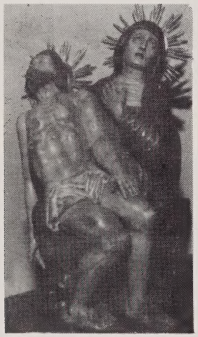

1339

1337 RUDY, Charles (1904-86). Thompson Memorial or End of Flight, 1975. Marble. 30.5 x 45.1 x 54.6 cm. Signed and dated on base: Rudy 75. *86.551. Bucks County, PA. 1983.

1338 RUDY, Charles (1904-86). Water Bird, 1952. Pentellic marble. 32.4 x 33.0 x 25.4 cm. Signed and dated under bird's right wing: 1952 RUDY ©. *86.548.2. Pennsylvania. Between 31 Oct. '83 and 10 Aug. '86.

Austrian, 19th Century

1339 Unknown. Pietà, c. 1860. Wood. 76.5 x 47.0 cm. Virgin seated on brown pedestal wearing blue mantle, red dress, gilded rays from halo on both the Virgin and Christ. *86.571. Guntramsdorf, Austria. 5 Sept. '86.

Canadian, 20th Century

1340 JACOB, Thomas (b. 1922). Eagle Dancer, 1985. Soapstone. Approx. 30 x 25 x 33 cm. Indian sits on a snapping turtle. *86.574. Burlington, Ont., Canada. 22 Jul. '86.

French, 19th Century

1341 COLINET, Claire Jeanne Roberte, After. Ankara Dancer (Snake Dancer). Gilt bronze and ivory. Ht. 63.5 cm., including green marble plinth. Signed and numbered: Colinet: 144/190. 86.533. New York, NY. 1986.

1342 COLINET, Claire Jeanne Roberte, After. Torch Dancer. Gilt bronze and ivory. No. 104/190. 86.534. New York, NY. 1986.

German, 17th Century

1343 BAUBEL, Nikolaus. St. Roch. Wood. Black cape and on the interior a rose-lilac color, green inner garment, gold boots. Shows black spot on his thigh where the plague manifested itself. Head and beard dark brown. *86.564.2. Pfronten-Kreuzegg, West Germany. 24 Jul. '86.

1344 BAUBEL, Nikolaus and PÖSSINGER, Rudolf. St. Sebastian, 1677. Wood. Approx. ht. 60 cm. Blond hair, dark brown tree limbs behind the body, four gold arrows piercing the body and one arrow missing from the left calf. *86.564.1. Pfronten-Kreuzegg, West Germany. 24 Jul. '86.

German, 20th Century

1345 FISCHER, Lothar (b. 1933). Kneeling Nude, 1977. Ceramic. Signed and numbered. No. 6/6. *86.565. Munich, West Germany. Oct. '86.

1346 MATARÉ, Ewald (1887-1965). Cow Lying Down, 1933. L. 33.5 cm. Signed with monogram. *86.566. Düsseldorf, West Germany. Oct. '86.

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Italian, 19th Century

1347 Unknown. St. Philip Neri. Wood. Approx. ht. 100 cm. *86.581. Palermo, Sicily, Italy. 30 Apr. '86.

Russian, 20th Century

1348 ERTÉ (Romain de Tirtoff) (b. 1892). Gala. Bronze. Ht. 37.5 cm. No. 299. 86.532. New York, NY. 1986.

Spanish, 14th Century

1349 Unknown. Virgin of los Ramedios. Wood, polychrome. *86.560. Ramanos, Spain. 8 May '85.

Spanish, 16th Century

1350 Unknown. St. Paul. Wood. 57 x 29 cm. *86.559.2. Luca de Jiloca, Spain. 16 Mar. '86.

1351 Unknown. St. Peter. Wood. 57 x 29 cm. *86.559.1. Luca de Jiloca, Spain. 16 Mar. '86.

Spanish, 17th Century

1352 Unknown. Immaculate Conception. Wood. 57 x 25 cm. *86.559.5. Luca de Jiloca, Spain. 16 Mar. '86.

1353 Unknown. St. Barbara. Wood, gilded. 80 x 40 cm. *86.559.3. Luca de Jiloca, Spain. 16 Mar. '86.

1354 Unknown. Virgin of the Rosary. Wood. 65 x 45 cm. *86.559.4. Luca de Jiloca, Spain. 16 Mar. '86.

Spanish, 18th Century

1355 Unknown. St. Pelagius, late 18th century. Wood. Ht. 90 cm. St. Pelagius dressed in a green robe and carrying a red tunic or cape. Holds a palm branch in his right hand. *86.557. Rubias, Spain. 19 May '85.

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Decorative Arts

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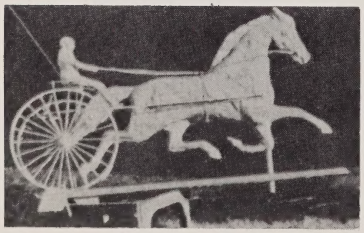

1361

Candlesticks, Candelabra, Lamps

1356 DAUM FRERES. (Nancy.) French, 20th century. Cameo Glass Lamp, c. 1919. Glass, wrought-iron clamps hold shade. Shade signed in cameo: Daum Nancy, Croix de Lorraine. Monogram on base: DN, Croix de Lorraine. Overall design of green vines and oranges. 86.580.2. Burbank, CA. 6 Oct. '86.

1357 Spanish, 18th century. Angels Holding Candlesticks (pair). Wood. Ht. 75 cm. *86.559.6-7. Luca de Jiloca, Spain. 16 Mar. '86.

Ceramics, Pottery, Porcelain

1358 Apothecary Jar. Ceramic of white, sky blue and green earthenware. Diam. 25 cm. Inscribed on body: CICOREAE. Top of jar is damaged. *86.511.11. Rome, Italy. 15 Sept. '84.

1359 Vase. Ceramic, of white, sky blue and green earthenware. Spout is broken. *86.511.12. Rome, Italy. 15 Sept. '84.

Clocks, Timepieces, Watches

1360 KAENDLER, J.J. German, 18th century. Meissen Table Clock, 1741. 47 x 30.5 cm. No. 6084, pattern 900300. Case decorated with allegorical figures of the four seasons with flowers. Around the dial plate a snake biting its own tail. 86.580.1. Burbank, CA. 6 Oct. '86.

Folk Art

1361 American. Weathervane—Ethan Allen Horse. Gold leaf finish. 76.2 x 106.7 cm. *86.583. Bennington County, VT. Aug. '86.

Furniture, Accessories

1362 Antler Chandelier. Approx. 61.1 x 91.4 cm. *86.563. New York, NY. Sept. '86. *Recovered.*

1363 French. Straight Back Chairs (pair). Oak. *86.555.1-2. Wragby, England. 2 Oct. '86.

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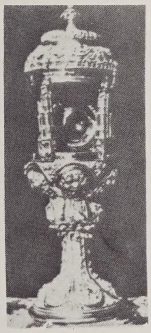

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Icons

1364 Archangel Michael. 125 x 62 cm. *86.514.3. Perithorio Drama, Greece. 22 Sept. '85.

1365 St. Demetrius. 105 x 63 cm. *86.514.2. Perithorio Drama, Greece. 22 Sept. '85.

Liturgical Objects

1366 Font. Granite. *86.506. Melfi, Italy. 1976-83.

1367 Monstrance, 15th-16th century. Double gilt-silver, gilt base. Ht. 59 cm. Base decorated wtih plant motifs. Columns bear coats of arms of the Ulloa and Castilla families. Interior resembles ribbed vault decorated with an enamelled shield on the keystone. *86.513.1. Mota del Marques, Spain. 27 Feb. '85.

1368 Monstrance, late 18th century. Silver, white silver rays. Decorated with 53 hallmarks and a coat of arms bearing a bull. *86.513.2. Mota del Marques, Spain. 27 Feb. '85.

Rugs, Carpets

1369 Anatolian. Rug. 198 x 127 cm. Center field green and border rose and pink. *86.495. Sussex, England. Sept. '86.

Silver

1370 STORR, Paul. English, 19th century. London. Table Bell, 1829. Silver. 184.3. gr. *86.521. Hong Kong. 9 May '86.

1371 English. York Teapot. Silver. *86.544. Huddersfield, England. Sept. '86.

Tapestries, Textiles

1372 Flemish, 17th century. Tablecloth. 300 x 400 cm. In the style of a Flemish tapestry. Central scene: Supper at Emmaus. Four Evangelists depicted in surrounding medallions. *86.522. Elsinore, Denmark. 9 Jul. '86.

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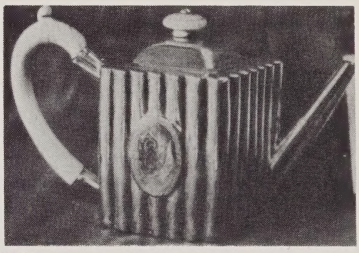

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Antiquities

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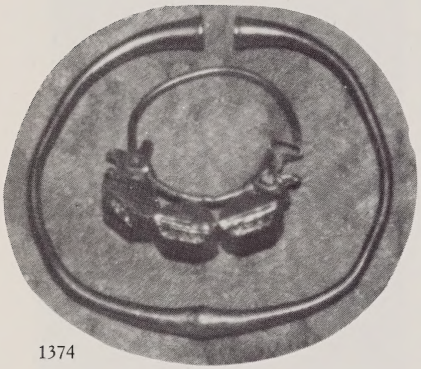

1374

1375

Near Eastern

1373 Figurine Flanked by Imaginary Animals. Bronze, with green patina. Approx. 25.4 x 10.2 cm. *86.496.3. Los Angeles, CA. 6 Jun. '86.

1374 Gold Bracelet with Charm. Gold. *86.496.1-2. Los Angeles, CA. 6 Jun. '86.

Roman

1375 Antefix Depicting Cybele in a Boat. Ceramic, red clay. 23.5 x 16.5 x 2.5 cm. *86.511.10. Rome, Italy. 15 Sept. '84.

1376 Bulbous Unguentaria (two). Ceramic. Max. ht. 18 cm. *86.511.16-17. Rome, Italy. 15 Sept. '84.

1377 Composite Capital, late 4th century A.D. Marble. Ht. 33 cm. Two crowns each with four acanthus leaves. *86.558.3. Ostia, Italy. 11 May '84.

1378 Composite Capital, late 4th century A.D. Marble. Ht. 33 cm. Two crowns each with four acanthus leaves. *86.558.2. Ostia, Italy. 11 May '84.

1379 Corinthian Capital, mid-4th century A.D. Marble. Ht. 37 cm. Crowned with eight acanthus leaves. *86.558.1. Ostia, Italy. 11 May '84.

1380 Fragment of a Head. Marble. Ht. 6 cm. Formed part of the decoration of a sarcophagus. *86.511.8. Rome, Italy. 15 Sept. '86.

1381 Fragment of a Head of a Woman. Marble. Ht. 7 cm. Formed part of the decoration of a sarcophagus. *86.511.9. Rome, Italy. 15 Sept. '84.

1382 Head of a Bearded Man. Marble. Ht. 14 cm. Formed part of the decoration of a sarcophagus. *86.511.3. Rome, Italy. 15 Sept. '84.

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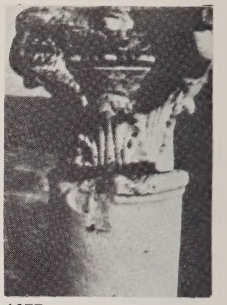

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1383 Head of a Figure. Marble. Ht. 7 cm. Formed part of the decoration of a sarcophagus. *86.511.6. Rome, Italy. 15 Sept. '84.

1384 Head of a Man. Marble. Ht. 6.5 cm. Formed part of the decoration of a sarcophagus. *86.511.2. Rome, Italy. 15 Sept. '84.

1385 Head of a Man. Marble. Ht. 8 cm. Formed part of the decoration of a sarcophagus. *86.511.1. Rome, Italy. 15 Sept. '84.

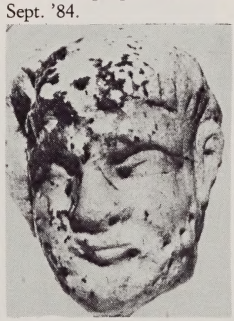
1386 Head of a Woman (?). Marble. Ht. 9 cm. Formed part of the decoration of a sarcophagus. *86.511.5. Rome, Italy. 15 Sept. '84.

1387 Head of a Woman in Profile. Marble. Ht. 12 cm. Formed part of the decoration of a sarcophagus. *86.511.7. Rome, Italy. 15 Sept. '84.

1388 Inscription, late Republican. Tufa. Approx. 20 x 130 cm. TI. TERENTIVS. *86.518. Rome, Italy. Sept. '86.

1389 Oil Lamps (three). Ceramic. Approx. l. 6.5-9.1 cm. *86.511.13-15. Rome, Italy. 15 Sept. '84.

1390 Torso of a Male, Wearing a Chlamys. Marble. 8 x 10 cm. Formed part of the decoration of a sarcophagus. *86.511.4. Rome, Italy. 15 Sept. '84.



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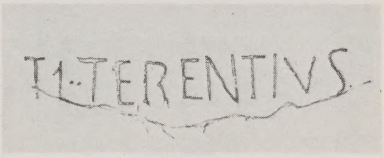

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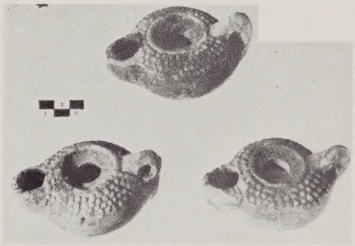

1389

1390

Oriental Art

Early Christian

1391 Fragment of a Coptic Relief. Limestone. L. 55.9 cm. Central urn flanked by peacocks *86.525.1. New York, NY. 1986.

1392 Fragment of a Coptic Relief. Limestone. L. 17.8 cm. Animal in acanthus scroll. Traces of black paint on leaves. *86.525.2. New York, NY. 1986.

1393 Fragment of a Coptic Relief. Limestone. Ht. 16.5 cm. Figure of a snarling dog. *86.525.3. New York, NY. 1986.

1391

1392

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Chinese

1394 Ming Dynasty, 1368-1643 A.D. Bottle. Blue and white porcelain. Ht. 26 cm. Ex Collection: Hatcher Collection. *86.510. London, England. Oct. '86.

Indian

1395 Automaton, Couple Making Love. Bone. 7 x 12 x 3 cm. *86.502. Washington, DC. 5 Aug. '86.

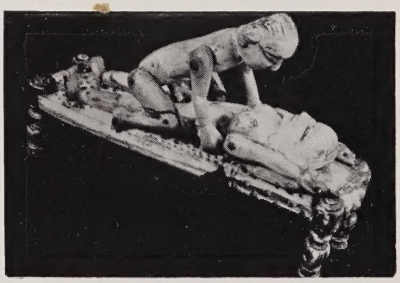
1396 Handkerchief, 16th century. Printed and painted handkerchief. 61 x 82 cm. *86.524. New Delhi, India. 1986.

Japanese

1397 IWAI, Aya (b. 1947). Kagekiyo. Wood. 20.3 x 12.7 cm. *86.549.2. New York, NY. 21 Oct. '86.

1398 IWAI, Nyosetsu (b. 1923). Kokushikijo. Cypress wood and lacquer. 20.3 x 12.7 cm. *86.549.1. New York, NY. 21 Oct. '86.

1394



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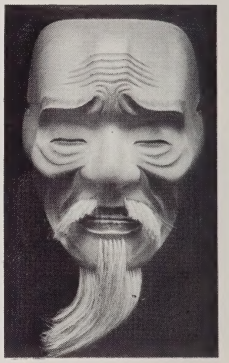

1397

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Miscellaneous

Books, Documents, Manuscripts, Maps

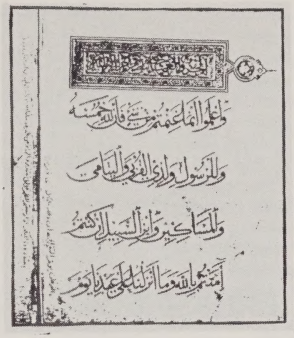
1399 Islamic. Egyptian, 14th century. Leaf from Al-Jazayeri's Treatise on Mechanical Devices, 1354. Page 39.3 x 27.0 cm., painting 23.1 x 20.6 cm. Depicts automaton consisting of a man standing in a boat who plays a flute. Four lines of text. On reverse, thirteen lines of text. *86.529.2. Geneva, Switzerland. 1986.

1400 Islamic. Egyptian, 14th century. Manuscript. Page 33.7 x 24.8 cm., binding 33.7 x 25.0 cm. Part of a multiple set of the Koran text. Contains 51 leaves with the beginning of Surah VIII, part of Surah IX (Ayats 94 to 129), and the beginning of Surah X (Ayats 1 to 5). Text written in balanced monumental naskh (ribani) runs only five lines to a page. Surah titles written in gold and small, golden rosette-like disks separate the Ayats. Fine blind stamped binding contemporary with text. Binding has central star-shaped medallion filled with interlace "rope" design and two frames around the edges, one filled with abstract floral pattern, the other with an interlaced band design. *86.529.1. Geneva, Switzerland. 1986.

1401 Islamic. Prophets Elias and Khidr at the Fountain of Eternal Life. Page 36.9 x 23.0 cm., painting 24.2 x 17.0 cm. In foreground, two prophets seated at Fountain of Life. Rest of painting depicts a rocky landscape with figures of Iskandar and his entourage in search of the Fountain of Life. Iskandar in background talking to an angel with large trumpet. *86.529.3. Geneva, Switzerland. 1986.

1402 ROUVEURE, André (and MATISSE, Henri for illustrations). Apollinaire, 1952 (Paris). 33.1 x 25.4 cm. Work in sheets with original pictorial wrappers, and illustrated with eight lithographs by Henri Matisse. 86.527.4. New York, NY. 1986.

1399



1400

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Medals

1403 Medal, 1850. Silver. Diam. 3.8 cm. Medal awarded to George H. Corliss. Metropolitan Mechanics Institute, 1850. *86.517.6. Providence, RI. 24 Oct. '86.

1404 Medal, 1857. Gold. Diam. 2.5 cm. Medal awarded to George H. Corliss. Maryland Institute for the Promotion of Mechanical Arts, 1857. *86.517.5. Providence, RI. 24 Oct. '86.

1405 Medal, 1862. Gold. Diam. 5.1 cm. Medal awarded to George H. Corliss. Obverse: NAPOLEON III EMPEREUR. Reverse: Exposition Universelle de MDCCCLXII. *86.517.1. Providence, RI. 24 Oct. '86.

1406 Medal, 1876. Bronze. Diam. 7.6 cm. Medal awarded to George H. Corliss. International Exhibition, Philadelphia, 1876. *86.517.2. Providence, RI. 24 Oct. '86.

1405

1406

Index

1407 Medal, 1882. Silver. Diam. 5.1 cm. Medal awarded to George H. Corliss. Rhode Island Industrial Exposition, 1882. *86.517.4. Providence, RI. 24 Oct. '86.

1408 Medal, 1886. Gold and enamel. 7.6 x 2.5 x 1.9 cm. Medal awarded to George H. Corliss. L'UNION FAIT LA FORCE, Order of Leopold, King of the Belgians, 1886. *86.517.3. Providence, RI. 24 Oct. '86.

1407

1408

African
  Sculpture 1332
Akamu, N.S. 1333
Alexander, R. 1252
Alström, B. 1288
American
  Folk Art 1361
  Paintings, Pastels, Mixed Media Works, Watercolors 1224-32
  Prints, Drawings 1294
  Sculpture 1333-38
Anatolian 1369
Argentinian
  Paintings, Pastels, Mixed Media Works, Watercolors 1233-38
Austrian
  Paintings, Pastels, Mixed Media Works, Watercolors 1239-40
  Sculpture 1339
Baubel, N. 1343-44
Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 1241
Bella, S. della, Follower of 1313
Berni, A. 1233-36
Bianchi, M. 1276
Bison, G.B. 1324
Bloemen, P. van 1300
Blondel, J-F. 1295-97
Bolognese School 1314, 1325
Bonheur, M-R. 1259
Boudin, E-L. 1260-61
Campriani, G. 1279
Canadian
  Paintings, Pastels, Mixed Media Works, Watercolors 1242-43
  Sculpture 1340
Castillo, J. 1282
Chinese
  Ceramics, Pottery, Porcelain 1394
Chodowiecki, D.N. 1310
Clavenad, C. 1305
Cogniet, L. 1306
Colinet, C.J.R., After 1341-42
Coptic
  Architectural Fragments 1391-93
Cosway, R. 1248
Czechoslovakian
  Paintings, Pastels, Mixed Media Works, Watercolors 1244
Dali, S. 1283, 1328-30
Daum Frères 1356
Duplessis, J.C., Circle of 1301
Dutch
  Paintings, Pastels, Mixed Media Works, Watercolors 1245-47
  Prints, Drawings 1295-97
Early Christian
  Architectural Fragments 1391-93
Egyptian
  Books, Documents, Manuscripts, Maps 1399-1400
English
  Paintings, Pastels, Mixed Media Works, Watercolors 1248-57
  Prints, Drawings 1298-99
  Silver 1370-71
Ernst, M. 1265-66
Erté 1348
Etty, W. 1253
European
  Paintings, Pastels, Mixed Media Works, Watercolors 1258
Fischer, L. 1345
Flemish
  Prints, Drawings 1300
  Tapestries, Textiles 1372
Fox, H.C. 1254
French
  Furniture, Accessories 1363
  Paintings, Pastels, Mixed Media Works, Watercolors 1259-66
  Prints, Drawings 1301-09
  Sculpture 1341-42
Frumer, D. 1280
Gainsborough, T., Copy after 1249
Géricault, J.L.A.T. 1306
German
  Clocks, Timepieces, Watches 1360
  Prints, Drawings 1310-12
  Sculpture 1343-46
Hayes, E. 1267
Heyden, J. van der 1245
Hudson, J.B. 1334
Indian
  Sculpture 1395
  Textiles 1396
Irish
  Paintings, Pastels, Mixed Media Works, Watercolors 1267
Isabey, L.G.E. 1307
Islamic
  Books, Documents, Manuscripts, Maps 1399-1401
Israeli
  Paintings, Pastels, Mixed Media Works, Watercolors 1280
Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 1268-79
  Prints, Drawings 1313-26
  Sculpture 1347
Iwai, A. 1397
Iwai, N. 1398
Jacob, T. 1340
Japanese
  Sculpture 1397-98
Kaendler, J.J. 1360
Koedyck, N. 1246
Kupka, F. 1244
Lakeman, O. 1227
Lissitzky, E. 1293
Luce, M. 1262
Magritte, R.F.G. 1241

Makk, A. 1228
Masaya, E. 1332
Mataré, E. 1346
Matisse, H. 1402
Meissen 1360
Mezquita, J.M.L. 1284
Ming Dynasty 1394
Miró, J. 1285-86
Mitelli, A. 1315-20
Mount, S.A. 1224
Mount, W.S. 1225-26
Near Eastern
  Antiquities 1373-74
  Gold 1374
  Jewelry 1374
  Sculpture 1373
Nordstrom, B. 1289
O'Keeffe, G. 1229
Pacheco, F. 1281
Picasso, P. 1331
Portuguese
  Prints, Drawings 1327
Poskas, P. 1230
Pössinger, R. 1344
Remeika, V. 1242-43
Roman
  Antiquities 1375-90
  Architectural Fragments 1375, 1377-79
  Ceramics 1376, 1389
  Inscriptions 1388
  Sculpture 1380-87, 1390
Rouveure, A. 1402
Rudy, C. 1335-38
Russian
  Photographs 1293
  Sculpture 1348
Saftleven, H. II 1247
Santoro, R. 1277
Schöller, I. 1290
Schrotzberg, F. 1239-40
Scofield, J., Manner of 1298
Seignac 1263
Shayer, W. 1255
Sheppard, J. 1231
Smith, T., of Derby 1250-51
Soldi, R. 1237
South German School 1311-12
Spanish
  Candlesticks, Candelabra, Lamps 1357
  Paintings, Pastels, Mixed Media Works, Watercolors 1281-86
  Prints, Drawings 1328-31
  Sculpture 1349-55
Spilimbergo, L.E. 1238
Storr, P. 1370
Stragliati, C. 1278
Strindberg, A.J. 1287
Swedish
  Paintings, Pastels, Mixed Media Works, Watercolors 1287-92
Talpino, E. 1269-70
Tirtoff, R. de see Erté
Turner, J.M.W. 1256
Turner, J.M.W., Attr. to 1257
Venetian School 1323
Warnecke, C. 1232
Whistler, J.A.M. 1294
Wikstrom, A. 1291
Zuhr, H. 1292

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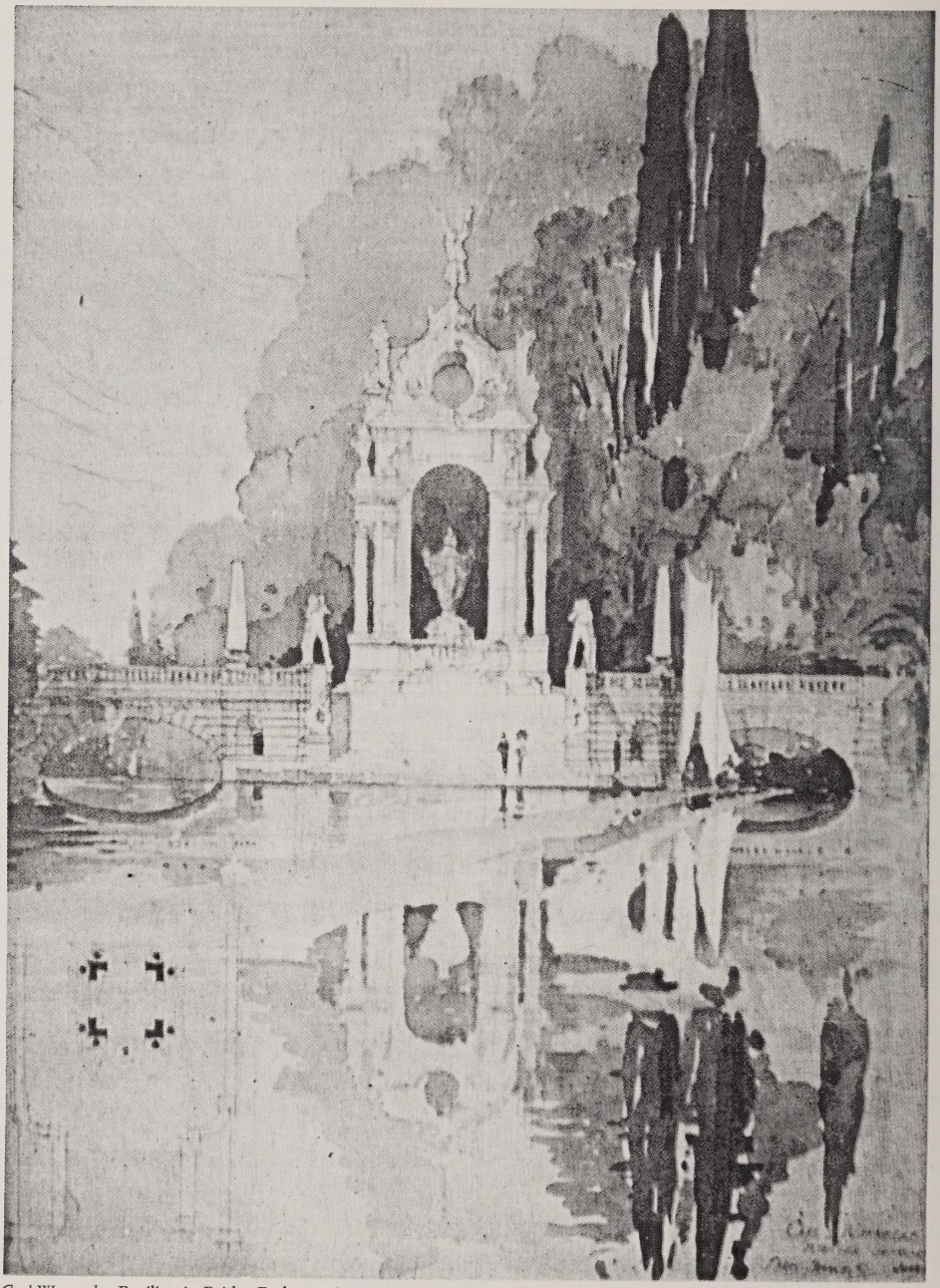

Carl Warnecke, Pavilion in Bridge Park, *1914, no. 1232.*